

IMPORTANT CHINESE JADE CARVINGS FROM THE
LJZ COLLECTION

LJZ 珍藏重要中國玉雕



CHRISTIE'S



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IMPORTANT CHINESE JADE CARVINGS FROM THE
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Thursday 21 September at 9.00am (Lots 801-843)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	16 September	10.00am-5.00pm
Sunday	17 September	1.00pm-5.00pm
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Tuesday	19 September	10.00am-5.00pm
Wednesday	20 September	10.00am-2.00pm

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back cover
Lot 813

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their invaluable expertise and consultation on this catalogue, as well as Laraine Dong
for her dedicated assistance.



801

A VERY RARE AND IMPORTANT PALE GREENISH-WHITE
AND GREY JADE FIGURE OF A RECUMBENT BIRD

HAN DYNASTY (206 BC-AD 220)

The bird with trefoil crest and curved beak is shown in a recumbent position, with the tail feathers neatly fanned and the legs tucked beneath the body. The pale greenish-white stone has patches of grey and some veining.

3⅞ in. (8.6 cm.) long

\$120,000-180,000

PROVENANCE:

Chung Wah Pui, The Hei-Chi Collection, Hong Kong, by 1996.
Anthony Carter, London, 5 January 2007.
The LJZ Collection, United States.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Chinese Jade Animals*, 19 April-14 July 1996.

LITERATURE:

Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, pp. 86-87, no. 53 and back cover.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 117.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 12-13, no. 1.

This rare jade figure of a seated bird (7.3 cm.) is very similar to a figure described as a pommel and dated mid-Western Han to Eastern Han period, 1st century BC – 2nd century AD, illustrated in *Curio Boxes of Qianlong Emperor*, p. 142, National Palace Museum, Taipei, 2019. (Fig. 1) A bird-form water pot of comparable size (3⅞ in.) and with very similar tail and legs in the collection of the King of Sweden, is illustrated by Desmond Gure, “Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study”, *B.M.F.E.A.*, no. 36, 1964, pl. 14, p. 133, where it is dated Wei (AD 220-265).



(additional views)

漢 灰青玉鳥

來源:

鍾華培熙壩珍藏, 香港, 1996年前
Anthony Carter, 倫敦, 2007年1月5日
LJZ珍藏, 美國

展覽:

香港, 香港藝術館, 「中國肖生玉雕」, 1996
年4月19日-7月14日

出版:

香港藝術館, 《中國肖生玉雕》, 香港, 1996,
頁86-87, 編號53及封底
姜濤及劉雲輝, 《熙壩藏玉》, 北京, 2006年,
頁117
A. Carter, 《The LJZ Collection of
Chinese Jades》, 倫敦, 2022年, 頁12-13,
編號1



Fig. 1 Jade staff pommel in the shape of a turtledove, Mid-Western Han-Eastern Han dynasties, BC 140-AD 220. National Palace Museum, Taipei, 故玉005676N000000000.

圖一 玉鳩杖首, 西漢中期至東漢, 西元前140-西元220年, 臺北國立故宮博物院藏, 館藏編號故玉005676N000000000



802

A RARE BEIGE AND RUSSET JADE FOOTED CUP

LIAO-SONG DYNASTY (AD 907-1279)

Raised on a slightly splayed foot, the cup has shallow, rounded sides and is carved on the exterior with a single rope-twist band. The semi-translucent stone has some russet veining.

2⅞ in. (7.4 cm.) diam.

\$30,000-50,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York, no. JG380.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 16-17, no. 3.

Several features of this elegant jade cup can also be found on two jade vessels dated to the Song period that are illustrated by Jessica Rawson in “Chinese Jade throughout the ages”, *T.O.C.S.*, vol. 40, 1973-75, nos. 268 and 275. No. 268 is a plain jade (9.2 cm.) cup raised on a foot with projecting bottom edge similar to the foot of the present cup, while no. 275 is a *zhi*-shaped vessel decorated with similar rope-twist bands.



遼/宋 組繩紋玉盃

來源:
安思遠（1929–2014），紐約，藏品編號
JG380
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of
Chinese Jades 》, 倫敦, 2022年, 頁 16–17,
編號 3

803

A RARE MINIATURE PALE YELLOWISH-GREEN AND RUSSET
JADE RHYTON

SONG-MING DYNASTY (AD 960-1644)

The rhyton is carved with an inverted horned beast mask at the bottom, with its horns acting as feet for the vessel and the curled mane forming the handle. The upper body is decorated in high relief with a clambering *chilong* reserved on an archaistic scroll ground. The stone is of a pale yellowish-green tone with some russet patches.

1½ in. (3.8 cm.) high

\$20,000-30,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 72-73, no. 31.

In China’s history, there were two major peaks of significant antiquarian interest, the first during the Northern Song dynasty, 11th-12th centuries, and the second during the late Ming-early Qing dynasty, 16th-18th centuries. See Jenny So, “Impressions of Times Past: Chinese Jades of the 12th and 17th Centuries”, The Woolf Jade Lecture, 16 March 2010, published in *Transactions of the Oriental Ceramic Society* 74 (2009-2010), 2011, pp. 75-88. On p. 77, So illustrates two miniature archaistic jade vessels that are dated Southern Song dynasty, a *you*, fig. 2a, from the tomb of Zhu Xiyan (d. 1201), Xiuning, Anhui province and a *hu*, from the tomb of Fan Wenhui (d. 1301), Anqing, Anhui province, as well as two vessels dated Ming dynasty or earlier, a *hu* in the National Palace Museum, Taipei, and a *hu* with cover and swing handle from the tomb of Mu Rui (d. 1609), Nanjing, p. 78, figs. 3 and 4 respectively. So proposes that “these small jade containers were produced as refined objects for private consumption, displayed as precious novelties, elegant symbols of a scholar’s link with a bygone era” and had been “treasured as ‘literati playthings (*wenwan*)’ to grace a scholar’s studio.”

The present miniature carving of an archaistic rhyton is evidence of this antiquarian interest, as is another similar miniature jade archaistic rhyton (1⅞ in.) in the collection of the British Museum illustrated by Desmond Gure in “Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study”, *B.M.F.E.A.*, no. 36, Stockholm, 1964, pp. 117-58, pl. 29, fig. 1, where it is dated to the Tang dynasty. As with the present miniature rhyton, the horned-shaped vessel rises from the jaws of a *makara* head that forms the base while its S-shaped tail forms the handle.

宋/明 青褐玉角形盃

來源:
安思遠（1929–2014），紐約
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of
Chinese Jades 》, 倫敦, 2022年, 頁72–73,
編號 31





804

A WHITE JADE FIGURE OF A RECUMBENT RAM
SONG DYNASTY (AD 960-1279)

The ram is shown with the legs tucked underneath the body and the two long horns swept backwards, with the back of the beard pierced with a single hole. The stone is of an even white tone with some opaque mottling.

1⅞ in. (4.1 cm.) long
\$15,000-25,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 36-37, no. 13.

宋 白玉臥羊

來源:
安思遠（1929-2014），紐約
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades 》, 倫敦, 2022年, 頁36-37, 編號 13



805

AN UNUSUAL INSCRIBED PALE YELLOWISH-GREEN JADE
CARVING OF A RAM EMERGING FROM A PEBBLE
SOUTHERN SONG-EARLY MING DYNASTY, 13TH-15TH CENTURY

The carving is formed as a ram with backswept horns springing forth from a heart-shaped pebble. The side of the pebble is inscribed with two characters in seal script reading *chi shi*.

1¾ in. (4.5 cm.) long
\$15,000-25,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

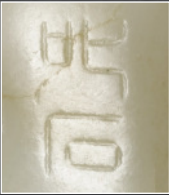
LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 38-39, no. 14.

The two-character inscription on the underside of the present carving, *chi shi*, is shortened from the idiom *chi shi cheng yang*, which literally means to “scold” a rock to transfigure into a ram. Originally derived from an essay written by the Tang-dynasty scholar-official Gu Yun, the phrase refers to a mystical or miraculous transformation.

南宋/明初 十三至十五世紀
黃青玉雕「叱石成羊」把件

來源:
安思遠（1929-2014），紐約
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades 》, 倫敦, 2022年, 頁38-39, 編號 14



(inscription)

806

A VERY RARE PALE GREENISH-WHITE AND RUSSET JADE
YI-FORM POURING VESSEL

SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The round, shallow vessel is formed as a crouching feline, with the head and open mouth forming the spout and a clambering tiger forming the handle. The softly polished, greenish-white stone has areas of russet variegation.

3½ in. (8.9 cm.) long

\$60,000-80,000

PROVENANCE:

The Reginald Howard Reed (1898-1970) and Lena (1900-1981) Palmer Collection, England, acquired in February 1939, no. 136.
Bonhams London, 11 June 2003, lot 6.
The LJZ Collection, United States.

EXHIBITED:

London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 383.
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 92, no. 56.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 48-49, no. 19.

Although many different animals have been the subject of Chinese jades, tigers appear to be rare. This rare pouring vessel not only has a small tiger, identifiable by its striped body, forming the handle, but the animal that forms the vessel may also represent a tiger, it's open jaws forming the spout. A 12th-century carving of a tiger and its cub, from Jianzhong village, Nanjing, Jiangsu province, which is stylistically similar to the tiger forming the handle on the current vessel, is illustrated by Jenny F. So, *Chinese Jades from the Cissy and Robert Tang Collection*, Art Museum, The Chinese University of Hong Kong, 2015, p. 179, fig. 36.1.

The shape and design of this vessel is a fanciful archaistic interpretation of the ritual bronze pouring vessels, *yi*, produced during the early Eastern Zhou period, late 7th-6th century BC. These vessels were raised on four legs and had a spout shaped as an animal head and an animal-form handle, usually a dragon. Several vessels of this type are illustrated by Jenny F. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, Arthur M. Sackler Foundation, 1995, pp. 344-47, no. 69 and figs. 69.1-69.5.



(additional views)

南宋/元 十三/十四世紀
白褐玉匱式水注

來源:

Reginald Howard Reed (1898–1970) 及
Lena Palmer (1900–1981) 伉儷珍藏，
英格蘭，1939年2月入藏，編號136
倫敦邦瀚斯，2003年6月11日，拍品編號 6
LJZ珍藏，美國

展覽:

倫敦，維多利亞和艾伯特博物館，「Chinese
Jade throughout the Ages」，1975年5月
1日–6 月 22 日
美國聖安東尼奧，聖安東尼奧美術館，「5000
Years of Chinese Jade」，2011年10月
1日–2012年2月19日

出版:

J. Ayers及J. Rawson, 〈Chinese Jade
throughout the Ages〉，《Transactions of
the Oriental Ceramic Society》，倫敦，
卷40，1975年，編號383
J. Johnson及陳麗碧，《5000 Years of
Chinese Jade》，聖安東尼奧，2011年，
頁92，編號 56
A. Carter, 《The LJZ Collection of
Chinese Jades》，倫敦，2022年，頁48–49，
編號 19



807

A WHITE JADE CARVING OF A SOFTSHELL TURTLE SHELL
SONG-MING DYNASTY (AD 960-1644)

The carving is realistically formed as an empty turtle shell with a ridged and convex carapace, and a flat bottom incised with lines to delineate the sectioned belly. The white stone has a satiny polish with a few areas of opaque mottling.

1¾ in. (4.4 cm.) long, cloth box

\$30,000-50,000

PROVENANCE:
A. W. Bahr (1877-1959) Collection, Surrey.
Robert H. Ellsworth (1929-2014), New York, no. J1650.
Anthony Carter, London, 26 March 2002.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 26-27, no. 8.

Turtle and tortoise shells, in particular the plastron, or the flat underside, have been used in China for pyromancy – a form of divination – from the earliest times, and jade models of both types of shells have been found from Neolithic sites from a range of cultures. See, for example, the jade model of a soft-shelled turtle shell from the Langjiatan culture, circa 3000 BC, unearthed in Hanshan, Anhui province, and now in the Palace Museum, BC, illustrated by Gu Fang (ed.) in *The Complete Collection of Jades Unearthed in China*, vol. 6, Beijing, 2005, p. 2. See, also, the jade tortoise-shell ornament dated to the Tang dynasty illustrated in *Jade Wares Collection by Tianjin Museum*, Beijing, 2012, p. 61, no. 44. Jade carvings of turtle shells from the post archaic period are rare, and the current carving is notable for its delicate naturalism, superb workmanship, and its fine, satiny polish.

宋/明 白玉雕甲殼把件

來源:
A. W. 巴爾 (1877–1959) 珍藏, 英國薩里郡
安思遠 (1929–2014), 紐約, 藏品編號 J1650
Anthony Carter, 倫敦, 2002年3月26日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁26–27, 編號 8



(another view)

808

A YELLOW JADE CARVING OF A FISH
LIAO-SONG DYNASTY, 10TH-12TH CENTURY

The fish is realistically carved with a long dorsal fin along the spine, four lower fins, and a curled bifurcated tail. The mouth and the center of the back are each pierced with a tiny perforation. The stone is of a light yellow tone with a dusting of russet.

4⅞ in. (10.5 cm.) long

\$10,000-15,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 54-55, no. 22.

Two small white jade fish of this type and size (10.5 cm.) were found suspended as pendants in the Middle Liao tomb of the princess of the State Chen at Qingtongshanzhen Maimanqi, Inner Mongolian Autonomous Region, and are illustrated by Gu Fang (ed.), *The Complete Collection of Unearthed Jades in China*, vol. 2, Beijing, 2005, pl. 95. Each fish is pierced through the mouth, as is the present fish. Another yellowish-green jade fish of comparable size (9 cm.), pierced as a pendant, is illustrated by Jessica Rawson, “Chinese Jade throughout the ages”, Victoria and Albert Museum, *T.O.C.S.*, vol. 40, 1973-75, no. 370.



遼/宋 十至十二世紀 黃玉魚形飾

來源:
安思遠 (1929–2014), 紐約
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁54–55, 編號 22

809

A VERY RARE PALE GREENISH-WHITE JADE FOLIATE DISH
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The shallow dish is finely carved with thin sides forming six bracket-lobed sections.
The semi-translucent stone is of greenish-white tone with a few small areas of russet.

4 in. (10.2 cm.) diam., cloth box

\$100,000-150,000

PROVENANCE:

Professor Cheng Te-k'un (1908-2001), The Mu-Fei Collection, Cambridge, England.
Bluett & Sons, London, 31 December 1990.
The LJZ Collection, United States.

EXHIBITED:

London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
New York, Asia House Gallery, *Chinese Jades from Han to Ch'ing*, Fall 1980.
London, Bluett & Sons Ltd., *Chinese Jades from the Mu-Fei Collection*, 1990.

LITERATURE:

Cheng Te-k'un, *Jade Flowers and Floral Patterns in Chinese Decorative Art*, Hong Kong, 1969, p. 50, fig. 3(a).
J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 352.
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 158, no. 130.
B. Morgan and Wu Hung, *Chinese Jades from the Mu-Fei Collection*, London, 1990, no. 62.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 42-43, no. 16.

This rare bracket-lobed dish was most likely inspired by contemporaneous lacquer dishes of the same shape such as the black lacquer example dated to the Yuan dynasty illustrated by Giuseppe Eskenazi, *A Dealer's Hand*, London, 2012, p. 238, pl. 161 and another example sold at Christie's Hong Kong, 30 April 2001, lot 627. **(Fig. 1)** Similar barbed petals can also be seen on the black lacquer dish with eight rather than six petals illustrated by Lee King Tsi and Hu Shih Chang in the exhibition catalogue, *Dragon and Phoenix: Chinese Lacquer, The Lee Family Collection, Tokyo*, Museum of East Asian Art, Cologne, 1990, p. 70, no. 22, dated to the Yuan dynasty.



(another view)



Fig. 1 A very fine and rare black lacquer foliate dish, Yuan dynasty (1279-1368), sold at Christie's Hong Kong, 30 April 2001, lot 627.
圖一 黑漆菱花式盤，元，佳士得香港，2001年4月30日，拍品編號627



南宋/元 青白玉菱口盤

來源:

鄭德坤教授 (1908-2001) 木犀珍藏, 英國劍橋
Bluett & Sons, 倫敦, 1990年12月31日
LJZ珍藏, 美國

展覽:

倫敦, 維多利亞和艾伯特博物館, 「Chinese Jade throughout the Ages」, 1975年5月1日-6月22日
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」, 1980年秋
倫敦, Bluett & Sons Ltd., 「木犀珍藏玉器」, 1990年

出版:

鄭德坤, 《玉花雕刻與花卉紋飾》, 香港, 1969年, 頁50, 圖3(a)
J. Ayers及J. Rawson, 〈Chinese Jade throughout the Ages〉, 《Transactions of the Oriental Ceramic Society》, 倫敦, 卷40, 1975年, 編號352
屈志仁, 《Chinese Jades from Han to Ch'ing》, 紐約, 1980年, 頁158, 編號130
B. Morgan及巫鴻, 《木犀珍藏玉器》, 倫敦, 1990年, 編號62
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁42-43, 編號16



810

A MOTTLED BROWN JADE TWO-HANDLED BRACKET-LOBED CUP

YUAN-MING DYNASTY (1279-1644)

The cup is carved with an octagonal bracket-lobed rim and corresponding fluted well, and is raised on a foot of conforming outline. The stone is of mottled brown and buff tone with some black striations.

4⅞ in. (12.5 cm.) across handles, cloth box

\$30,000-50,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York, no. JG430.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 62-63, no. 26.

元/明 褐玉瓜棱式雙耳盃

來源:
安思遠 (1929–2014), 紐約, 藏品編號 JG430
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁62–63, 編號 26



(another view)

811

A WHITE JADE FIGURAL BEAD

SONG-MING DYNASTY (AD 960-1644)

The bead is carved as a foreigner with pendulous earlobes suspending hoops and a neat coiffure tied at the back of the head, and is shown wearing robes with long sleeves. The bead is pierced longitudinally and the stone is of even white tone.

2 in. (5.1 cm.) high

\$20,000-30,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 14-15, no. 2.

This small white jade figural bead appears to represent a foreigner. His long robes, earrings, unusual head covering and facial features are reminiscent to those of a figural bead (5.9 cm.) dated Tang, illustrated by Jessica Rawson, "Chinese Jade throughout the ages", *T.O.C.S.*, vol. 40, 1973-75, p. 74, no. 212. An even smaller (4.5 cm.) white jade bead of a bearded foreigner wearing long robes is illustrated in *The Complete Collection of Treasures of the Palace Museum - 41 - Jadeware (II)*, Hong Kong, 1995, p. 100, pl. 87.



(additional views)

宋/明 白玉胡人飾

來源:
安思遠 (1929–2014), 紐約
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁14–15, 編號 2



812

A VERY RARE PALE GREENISH-WHITE AND RUSSET JADE
FIGURE OF A TRIBUTE BEARER PRESENTING A JADE BOULDER
SOUTHERN SONG-MING DYNASTY (1279-1644)

The tribute bearer is carved as a Central Asian figure with both hands grasping an oval boulder. He wears a voluminous cloak clasped at the throat and hoop earrings, and his coiffure of stylized curls is bound with a fillet. The stone is of pale greenish-white tone with a few areas of russet on the sleeves and to the reverse.

3⅞ in. (8 cm.) high, metal stand, cloth box

\$70,000-90,000

PROVENANCE:
Professor Cheng Te-k'un (1908-2001), The Mu-Fei Collection, Cambridge, England.
Bluett & Sons, London, 31 December 1990.
The LJZ Collection, United States.

EXHIBITED:
London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
New York, Asia House Gallery, *Chinese Jades from Han to Ch'ing*, Fall 1980.
London, Bluett & Sons Ltd., *Chinese Jades from the Mu-Fei Collection*, 1990.
The Art Institute of Chicago, 2006.

LITERATURE:
J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 219.
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 34, no. 1.
B. Morgan and Wu Hung, *Chinese Jades from the Mu-Fei Collection*, London, 1990, no. 41.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 50-51, no. 20.

When previously published, this rare, charming figure has been identified as a foreigner based on his facial features, as well as his curly hair held in place by a narrow fillet, his earrings and his clothes. He also appears to be holding a large jade 'pebble', indicating he may be a trader of jades, or is presenting it as an offering. The carving is sensitive and special attention has been given to the rendering of his cloak and belted tunic, the folds in the sleeves especially well defined.

Representations of foreigners in jade are seen as early as the Tang dynasty, such as the seated musician carved on a jade plaque in the Museum of Far Eastern Antiquities, Stockholm, illustrated by Desmond Gure, "Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study", *B.M.F.E.A.*, vol. 36, 1964, p. 142, pl. 22, fig. 4. Also illustrated and dated Tang, pl. 22, figs. 5a and b, is a small jade figure of a foreigner shown seated as he holds a large jar in his extended hands. Like the present figure he has curly hair encircled by a fillet.

南宋/明 青白玉胡人獻寶把件

來源:
鄭德坤教授 (1908–2001) 木犀珍藏, 英國劍橋
Bluett & Sons, 倫敦, 1990年12月31日
LJZ珍藏, 美國

展覽:
倫敦, 維多利亞和艾伯特博物館, 「Chinese Jade throughout the Ages」, 1975年5月1日–6月22日
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」, 1980年秋季
倫敦, Bluett & Sons Ltd., 「木犀珍藏玉器」, 1990年
芝加哥藝術博物館, 2006年

出版:
J. Ayers及J. Rawson, 〈Chinese Jade throughout the Ages〉, 《Transactions of the Oriental Ceramic Society》, 倫敦, 卷40, 1975年, 編號219
屈志仁, 《Chinese Jades from Han to Ch'ing》, 紐約, 1980年, 頁34, 編號1
B. Morgan及巫鴻, 《木犀珍藏玉器》, 倫敦, 1990年, 編號41
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁50–51, 編號20



(reverse)



813

AN EXTREMELY FINE WHITE AND RUSSET JADE CARVING
OF PAIRED LOVEBIRDS

SONG-YUAN DYNASTY (AD 960-1368)

The pair is formed as two lovebirds joined at the sides, with heads turned towards each other and beaks touching. The feathers are finely incised and the tucked legs are well delineated. A tiny inscription is etched onto the edge of the right bird's tail, reading *Xiuneisi yu zuo suo* (the imperial jade workshop of Xiuneisi). The white stone with satiny polish is of even tone and has patches of brown accenting the birds' heads.

2⅜ in. (6 cm.) long, cloth box

\$80,000-120,000

PROVENANCE:

James W. (1913-1990) and Marilyn B. (1926-2019) Alsdorf Collection, Chicago.
Eskenazi Ltd., London, 12 December 1994.
The LJZ Collection, United States.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

J. V. Sewell, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. J28.
Eskenazi Ltd., *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 236, pl. 154.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 30-31, no. 10.

Birds shown in pairs seated beside each other most likely represent the affection of a couple living in harmony, as is the case with mandarin ducks, which are thought to mate for life. Another white jade carving of two birds, dated Song-Yuan, in the collection of Mr. and Mrs. Philip Chu, is illustrated by Ip Yee, *Chinese Jade Carvings*, Hong Kong Museum of Art, 1983, pp. 200-1. The white stone also has russet skin that highlights the wings and heads of the birds, but not in as specific a manner as seen on the heads of the present birds. See, also, the white jade box and cover dating to the Song dynasty with handle in the form of two mandarin ducks with beaks touching, illustrated by Gu Fang (ed.) in *The Complete Collection of Jades Unearthed in China*, vol. 1, Beijing, 2005, p. 30. The box was excavated from the tomb of one of the Qianlong Emperor's sons in Miyun, Beijing, and is now in the Capital Museum, Beijing.

What makes the present carving of particular interest, beyond the superb quality of the white stone and the delicacy of the carving, is the mark, *Xiuneisi yu zuo suo* (the imperial jade workshop of *Xiuneisi*) finely incised on the tail of one bird. During the Song period, the *Xiuneisi* workshop was a section of a department that was involved in the construction and maintenance of royal buildings as well as making building materials. In the late Southern Song and Yuan periods, it is recorded as also producing fine objects in precious materials for palace use. The workshop is discussed by James C. Watt in the exhibition catalogue, *Chinese Jade from Han to Qing*, The Asia Society, New York, 1980, pp. 145-47, in relationship to four small white archaistic jade objects, each inscribed with a lengthy inscription, that were included in the exhibition, pp. 148-50 and discussed by Watt, pp. 144-47. The inscriptions cite the place of manufacture as the jade workshop of the office of *Xiuneisi* and dates that would place them between 1112-1124 during the reign of the Northern Song scholar-emperor Huizong (1101-1125). Another group of ten small related white jade objects, also finely inscribed with inscriptions, originally in the collection of Stephen Junkunc III, was sold at Christie's New York, 22 March 2007, lot 132. The group was fully discussed by Jenny F. So, in an essay, "The Case for (or Against) Huizong's Jades". Of the ten jades that comprised the group, So discusses five which have "archaistic underpinnings," while deeming the others to be of Qing date.

宋/元 白褐玉比翼鳥

來源:

詹姆斯 (1913–1990) 及瑪麗蓮 (1926–2019)
阿爾斯多夫伉儷珍藏, 芝加哥
埃斯卡納齊, 倫敦, 1994年12月12日
LJZ珍藏, 美國

展覽:

芝加哥, 芝加哥藝術俱樂部, 「Chinese Art from the Collection of James W. and Marilyn Alsdorf」, 1970年9月21日–11月13日

出版:

J. V. Sewell, 《Chinese Art from the Collection of James W. and Marilyn Alsdorf》, 芝加哥, 1970年, 編號J28
埃斯卡納齊, 《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》, 倫敦, 2012年, 頁236, 圖版154
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁30–31, 編號10



(additional views)



814

A YELLOWISH-GREEN AND BLACK JADE ARCHAISTIC *BI* DISC
SONG DYNASTY (AD 960-1279)

The disc is carved on either side with an inner band of comma scrolls enclosing the central aperture and the outer register is decorated with a band of interlaced *taotie* masks. The stone is of yellowish-green tone with blackish-brown sections along the outer edge.

4¼ in. (10.7 cm.) diam., cloth box

\$70,000-90,000

PROVENANCE:
Alan Bier Collection, San Francisco.
Eskenazi Ltd., London, 1985.
Anthony Carter, London, 17 March 1999.
The LJZ Collection, United States.

EXHIBITED:
London, Eskenazi Ltd., *Eskenazi: Twenty-five Years*, 12 June-12 July 1985.
Hong Kong, Fung Ping Shan Museum, University of Hong Kong, *Arts from the Scholar's Studio*, 24 October-13 December 1986.

LITERATURE:
Eskenazi Ltd., *Eskenazi: Twenty-five Years*, London, 1985, p. 56, no. 21.
H. Moss and G. Tsang, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp. 50-51, no. 13.
E. Pearlstein, "Salmony's Catalogue of the Sonnenschein Jades in the Light of Recent Finds," *Oriental Art*, June 1993, p. 57, fig. 36.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 44-45, no. 17.

The design of this archaistic *bi* disc, with the inner band of comma spirals within an outer band of interlaced horned masks and scrolls is based on that of earlier examples produced from the Eastern Zhou to the Western Han period (770 BC-AD 220), such as those included in the 2nd century BC tomb of the King of Nanyue and illustrated in *Jades from the Tomb of the King of Nanyue*, Hong Kong, 1991 and the example illustrated by Gu Fang (ed.), *The Complete Collection of Jades Unearthed in China*, vol. 11, Beijing, 2005, p. 51. (Fig. 1) The link between these earlier *bi* and later examples is discussed by Elinor Pearlstein in "Salmony's Catalogue of the Sonnenschein Jades in the Light of Recent Finds", *Chinese Jade: Selected Articles from Orientations 1983-1996*, pp. 130-40, where the author illustrates a Western Han-dynasty (2nd-1st century BC) disc carved with this design, p. 139, fig. 35, and compares it to the present Song-dynasty *bi* disc, fig. 36. Both are carved with the same motifs, but on the current disc they are now more refined, and in the outer border are more graceful and curvilinear.



Fig. 1 Disc (bi), Western Han dynasty (BC 206-25 AD), from the tomb of the King of Nanyue, in Gu Fang (ed.), *The Complete Collection of Jades Unearthed in China*, vol. 11, Beijing, 2005, p. 51.
© Science Press, Beijing.
圖一 玉璧，西漢，出土於南越王墓，古方主編，《中國出土玉器全集》，卷11，北京，2005年，頁51。
© 北京科學出版社



宋 仿古玉璧

來源:
Alan Bier珍藏, 舊金山
埃斯卡納齊, 倫敦, 1985年
Anthony Carter, 倫敦, 1999年3月17日
LJZ珍藏, 美國

展覽:
倫敦, 埃斯卡納齊, 「Twenty-five Years」, 1985年6月12日-7月12日
香港, 香港大學馮平山博物館, 「文玩萃珍」, 1986年10月24日-12月13日

出版:
埃斯卡納齊, 《Twenty-five Years》, 倫敦, 1985年, 頁56, 編號 21
莫士瑪及曾柱昭, 《文玩萃珍》, 香港, 1986年, 頁50-51, 編號 13
E. Pearlstein, 〈Salmony's Catalogue of the Sonnenschein Jades in the Light of Recent Finds〉, 《東方藝術》, 1993年6月, 頁57, 圖36
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁44-45, 編號17



815

A SUPERB GREENISH-GREY AND BLACK JADE FIGURE OF A RECUMBENT HORSE

YUAN-MING DYNASTY (1279-1644)

The horse is shown in a coiled position, with the head resting on the tucked tail and back right leg. The hair of the mane and the tail are finely incised. The stone is of a greenish-grey and black tone, particularly on the underside, and has extensive veining throughout.

2⅞ in. (6.7 cm.) wide, cloth box

\$80,000-120,000

PROVENANCE:

Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 29 November 2004.
The LJZ Collection, United States.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Chinese Jade Carving*, 21 October-24 December 1983.
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Animals*, 19 April-14 July 1996.

LITERATURE:

Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp. 142-43, no. 131.
Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, pp. 96-97, no. 65.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 142.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 46-47, no. 18.

This exceptionally strong carving of a horse, shown in a tightly coiled position, exhibits the skill of the carver in using to great effect the shape of the jade pebble and the markings in the stone. It would have made a fine weight or object on a scholar's table.

元/明 黑青玉臥馬

來源:

鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2004年11月29日
LJZ珍藏, 美國

展覽:

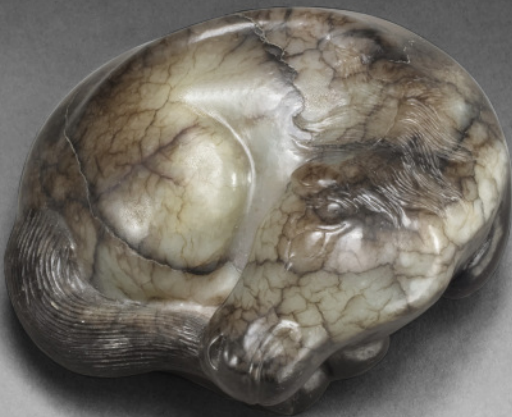
香港, 香港藝術館, 「中國玉雕」, 1983年10月21日-12月24日
香港, 香港藝術館, 「中國肖生玉雕」, 1996年4月19日-7月14日

出版:

葉義, 《中國玉雕》, 香港, 1983年, 頁142-43, 編號131
香港藝術館, 《中國肖生玉雕》, 香港, 1996年, 頁96-97, 編號65
姜濤及劉雲輝, 《熙墀藏玉》, 北京, 2006年, 頁142
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁46-47, 編號18



(additional views)





816

A PALE GREENISH-WHITE JADE RETICULATED HAIR PIN
MING DYNASTY (1368-1644)

The hair pin tapers from the reticulated head, which is carved on either side with a phoenix amidst *lingzhi* and leafy openwork. The shaft is decorated in low relief with three registers: the top band features a coiled dragon, the central band is carved with the 'Three Friends of Winter' (pine, bamboo and prunus), and the lower band is carved with further *lingzhi* and plants. The stone is of an even, pale greenish-white tone.

8 in. (20.4 cm.) long, cloth box

\$15,000-25,000

PROVENANCE:

Angus Forsyth Collection, Hong Kong.
Anthony Carter, London, 27 August 2002.
The LJZ Collection, United States.

EXHIBITED:

Bath, England, Museum of East Asian Art, *Jades from China*, 11 June 1994.
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

A. Forsyth and B. McElney, *Jades from China*, Bath, 1994, p. 368, no. 297.
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 97, no. 61.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 68-69, no. 29.

明 青白玉鏤雕歲寒三友髮簪

來源:

Angus Forsyth珍藏，香港
Anthony Carter, 倫敦, 2002年8月27日
LJZ珍藏, 美國

展覽:

英國巴斯，東亞藝術博物館，「Jades from China」，1994年6月11日
美國聖安東尼奧，聖安東尼奧美術館，「5000 Years of Chinese Jade」，2011年10月1日－2012年2月19日

出版:

A. Forsyth及B. McElney, 《Jades from China》, 巴斯, 1994年, 頁368, 編號 297
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁97, 編號 61
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 68–69, 編號 29

817

A PALE GREENISH-WHITE AND RUSSET JADE CUP WITH
'CHILONG' HANDLES
YUAN-MING DYNASTY (1279-1644)

The shallow cup is raised on a circular ring foot and set with two handles shaped as clambering *chilong* with bifurcated tails. The exterior is incised with further *chilong* amidst clouds. The semi-translucent stone is of a pale greenish-white tone with areas of russet and opaque buff mottling. The base is carved with a twelve-character inscription in seal script that conveys a wish for sons and grandsons forever.

5⅞ in. (14.6 cm.) wide, cloth box

\$40,000-60,000

PROVENANCE:

Angus Forsyth Collection, Hong Kong.
Anthony Carter, London, 27 August 2002.
The LJZ Collection, United States.

EXHIBITED:

Bath, England, Museum of East Asian Art, *Jades from China*, 11 June 1994.
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

A. Forsyth and B. McElney, *Jades from China*, Bath, 1994, p. 342, no. 263.
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 100, no. 64.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 52-53, no. 21.



元/明 白褐玉螭龍耳盃

刻文:「毫壽萬年無疆子孫永保用之」

來源:

Angus Forsyth珍藏，香港
Anthony Carter, 倫敦, 2002年8月27日
LJZ珍藏, 美國

展覽:

英國巴斯，東亞藝術博物館，「Jades from China」，1994年6月11日
美國聖安東尼奧，聖安東尼奧美術館，「5000 Years of Chinese Jade」，2011年10月1日－2012年2月19日

出版:

A. Forsyth及B. McElney, 《Jades from China》, 巴斯, 1994年, 頁342, 編號 263
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁 100, 編號 64
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁52–53, 編號 21



(inscription on base)

818

A SUPERB WHITE AND RUSSET JADE FIGURE OF
A MYTHICAL BEAST
MING DYNASTY (1368-1644)

The mythical beast is depicted with flame-like decoration outlining the eyes and beaded ribbon-like curls highlighting the haunches and bifurcated tail. The stone is of an even white tone with a dusting of russet to the top.

3 in. (7.8 cm.) wide
\$120,000-180,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
Anthony Carter, London, 29 March 2004.
The LJZ Collection, United States.

EXHIBITED:
New York, Asia House Gallery, *Chinese Jade from Han to Ch'ing*, Fall 1980.

LITERATURE:
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 63, no. 43.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 64-65, no. 27.

The unusual, flat, broad head of this animal and the square shape of its jaw are similar to that of another white jade mythical animal shown with its cub in the collection of W. P. Chung, illustrated by Ip Yee, *Chinese Jade Carving*, Hong Kong Museum of Art, 1983, pp. 168-69, no. 155, where it is dated late Ming. Also illustrated, pp. 156-7, no. 143, is another white jade mythical animal with a cub, dated Song or later, shown in a similar position and with C-scroll flames on the haunches and a somewhat square profile to the head.



(additional views)



明 白褐玉瑞獸把件

來源:
安思遠 (1929–2014), 紐約
Anthony Carter, 倫敦, 2004年3月29日
LJZ珍藏, 美國

展覽:
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」, 1980年秋

出版:
屈志仁, 《Chinese Jades from Han to Ch'ing》, 紐約, 1980年, 頁63, 編號43
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁64–65, 編號27



819

A FINELY CARVED YELLOW AND RUSSET JADE FIGURE OF
A RECUMBENT BACTRIAN CAMEL

SOUTHERN SONG-MING DYNASTY, 13TH-15TH CENTURY

The camel is shown with the head sharply turned and resting against the left haunch. The legs are tucked under the body and the hooves clearly defined. The softly polished yellow stone has areas of russet, particularly to the back and humps.

3½ in. (8.9 cm.) long, cloth box

\$150,000-250,000

PROVENANCE:

Bluett & Sons, London, early 1980s.
Anthony du Boulay (1929-2022) Collection, Dorset, England.
Anthony Carter, London, 5 July 1993.
The LJZ Collection, United States.

LITERATURE:

A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 22-23, no. 6.

Camels are part of the Chinese repertoire of animals that are typically depicted in a seated or resting position. Associated with the opening of the Silk Road during the Han dynasty, they became popular during the Tang dynasty when pottery representations of camels either standing or seated were included amongst the figures that were placed in tombs. They subsequently enjoyed popularity again under the Mongols of the Yuan dynasty.

A yellow jade camel of comparable size (10.2 cm.) and dated to the Song dynasty is illustrated in *The Complete Collection of Treasures of the Palace Museum - 41 - Jadeware (II)*, Hong Kong, 1995, p. 68, pl. 58. As with the present figure, the head is turned to the side and the body is softly contoured. A light green and brown jade camel of comparable size (9.5 cm.) but shown with head raised and facing forward, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated by Jessica Rawson in "Chinese Jade throughout the ages", *T.O.C.S.*, vol. 40, 1973-75, p. 83, no. 249, where it is dated Song dynasty. See, also, the white jade camel shown in a similar recumbent position with head turned illustrated by Jessica Rawson in *Chinese Jade: From the Neolithic to the Qing*, London, 1995, p. 369, no. 26:12, where it is dated Song dynasty or later.



(additional views)

南宋/明 十三至十五世紀
黃玉駱駝

來源:

Bluett & Sons, 倫敦, 1980年代初
Anthony du Boulay (1929–2022) 珍藏,
英國多塞特郡
Anthony Carter, 倫敦, 1993年7月5日
LJZ珍藏, 美國

出版:

A. Carter, 《The LJZ Collection of
Chinese Jades 》, 倫敦, 2022年, 頁22–23,
編號6



820

A VERY RARE PALE GREENISH-GREY JADE FIGURE OF
A RECUMBENT ELEPHANT

SONG-MING DYNASTY (AD 960-1644)

The recumbent elephant is shown with the legs tucked underneath its body and the head turned to one side, with finely incised lines to highlight details such as the folds of the ears. The stone is of a greyish-green tone and has some fine russet striations.

2⅞ in. (7.3 cm.) long, cloth box

\$100,000-150,000

PROVENANCE:

Professor Cheng Te-k'un (1908-2001), The Mu-Fei Collection, Cambridge, England.
Bluett & Sons, London, 31 December 1990.
The LJZ Collection, United States.

EXHIBITED:

London, Bluett & Sons Ltd., *Chinese Jades from the Mu-Fei Collection*, 1990.

LITERATURE:

B. Morgan and Wu Hung, *Chinese Jades from the Mu-Fei Collection*, London, 1990, no. 65.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 28-29, no. 9.

A yellowish-grey-green jade figure of a reclining elephant of slightly smaller size (7 cm.) and with more simply rendered features, from the collection of Desmond Gure, is illustrated by Gure in "Selected Examples from the Jade Exhibition at Stockholm, 1963, A Comparative Study", *B.M.F.E.A.*, No. 36, 1964, pl. 23, no. 3, where it is dated late Tang or early Song. A white jade figure of a standing elephant with head turned (10.9 cm.), from the collection of Mr. and Mrs. Philip Chu, is illustrated by Ip Yee in *Chinese Jade Carving*, Hong Kong Museum of Art, 1983, pp. 166-67, no. 153. Dated the Ming dynasty, the Chu elephant is more robust in appearance than the current figure and has more rounded features. See, also, the yellow jade seal dating to the Southern Song dynasty carved on top with an elephant with head turned to one side, from Cangnan, Zhejiang province, is illustrated by Gu Fang (ed.) in *The Complete Collection of Jades Unearthed in China*, vol. 8, Beijing, 2005, p. 216.

宋/明 灰青玉臥象

來源:

鄭德坤教授 (1908–2001) 木扉珍藏, 英國劍橋
Bluett & Sons, 倫敦, 1990年12月31日
LJZ珍藏, 美國

展覽:

倫敦, Bluett & Sons Ltd., 「木扉珍藏玉器」,
1990年

出版:

B. Morgan及巫鴻, 《木扉珍藏玉器》, 倫敦,
1990年, 編號 65
A. Carter, 《The LJZ Collection of
Chinese Jades》, 倫敦, 2022年, 頁28–29,
編號 9



(additional views)



821

A WELL-CARVED BEIGE AND BROWN JADE FIGURE OF
A RECUMBENT WATER BUFFALO

SONG-YUAN DYNASTY (AD 960-1368)

The figure is shown with the legs tucked beneath the body, the head raised and slightly turned to one side and the tailed flicked to up onto the rump. The stone is of a warm beige tone with fine veining and areas of brown to the underside.

3¼ in. (8.3 cm.) long, cloth box

\$80,000-120,000

PROVENANCE:

Malcolm Barnett, The Kirknorton Collection, Hong Kong.
Anthony Carter, London, 12 July 2000.
The LJZ Collection, United States.

EXHIBITED:

London, Carter Fine Art Ltd., *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, 1995.

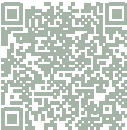
LITERATURE:

B. Morgan and Li Boqian, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no. 22.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 18-19, no. 4.

The relaxed, naturalistic pose of the present water buffalo is similar to that of another jade figure illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, pp. 370-71, no. 26.14, where it is dated Song dynasty or later. The naturalism of the pose can be compared to that of two stone paper weights in the shape of mythical, horned animals shown in a reclining position with heads raised that were found in a Southern Song tomb at Zhejiang Zhuji xian, p. 356, fig. 10. Water buffaloes were not highly represented in the repertoire of pre-Ming jade carvings, but may have become more popular during the Song and Yuan dynasties when ceramic and bronze water droppers in the shape of a water buffalo were popular. See, for example, the Longquan water dropper dated 13th-14th century illustrated in Jenny F. So, *Chinese Jades from the Cissy and Robert Tang Collection*, Art Museum, The Chinese University of Hong Kong, 2015, p. 183, fig. 37.2.



(additional views)



宋/元 褐玉臥牛

來源:

Malcolm Barnett, Kirknorton珍藏, 香港
Anthony Carter, 倫敦, 2000年7月12日
LJZ珍藏, 美國

展覽:

倫敦, Carter Fine Art Ltd., 「Naturalism & Archaism: Chinese Jades from the Kirknorton Collection」, 1995年

出版:

B. Morgan及李伯謙, 《Naturalism & Archaism: Chinese Jades from the Kirknorton Collection》, 倫敦, 1995年, 編號 22
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁18-19, 編號 4



822

A PALE GREENISH-WHITE AND RUSSET JADE CARVING
OF A BOY AND LOTUS
MING DYNASTY (1368-1644)

The figure is carved in a recumbent pose, with the left hand clutching banana leaf fronds and the right grasping a lotus pod. The pale greenish-white stone has some areas of russet.

3 in. (7.7 cm.) long
\$25,000-35,000

PROVENANCE:
Robert H. Ellsworth (1929-2014), New York.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 56-57, no. 23.

Each part of the lotus plant bears a different auspicious meaning. The lotus pod (*lianfang* or *liangpeng*) symbolizes fertility and augured the early arrival of sons. The combination of the lotus pod with a boy makes the desire for offspring and the continuation of the family line unmistakable. A small jade carving of a boy with lotus pod leaning in a languid position similar to that of the present figure was included in the exhibition, *Exquisite Jade Carving: Figures, Animals, Ornaments*, Hong Kong, 1996, p. 44, no. 20. The depiction of a reclining boy was not only popular in jade but also in ceramics, such as in ceramic pillows of the Liao, Song and Yuan dynasties.



明 青白玉連生貴子擺件

來源:
安思遠 (1929-2014) , 紐約
LJZ珍藏, 美國

出版:
A. Carter, 《 The LJZ Collection of Chinese Jades 》, 倫敦, 2022年, 頁56-57, 編號 23

823

A YELLOW AND RUSSET JADE CARVING OF A BOY AND LOTUS
MING DYNASTY (1368-1644)

The boy is carved seated in the curl of a lotus leaf and grasping the stem in his proper left hand. The stone is softly polished and of a yellow tone with russet cleverly highlighting the lotus leaf.

1¾ in. (4.4 cm.) high, cloth box
\$40,000-60,000

PROVENANCE:
T'ing-sung Shu-Wu Collection, Hong Kong.
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 5 September 2006.
The LJZ Collection, United States.

EXHIBITED:
New York, Asia House Gallery, *Chinese Jades from Han to Ch'ing*, Fall 1980.
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Carving*, 21 October-24 December 1983.

LITERATURE:
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 113, no. 96.
Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp. 182-83, no. 167.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 174.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 58-59, no. 24.

Jade carvings of boys holding a lotus leaf were very popular during the Ming dynasty. One of the words for lotus (*lian*) is a pun for “continuous” and the boy implies the wish for a son. The two together form the rebus *liansheng guizi* (may you continuously give birth to distinguished sons). In the present carving the carver has cleverly used the skin of the stone to highlight the large lotus leaf.



明 黃褐玉連生貴子把件

來源:
聽松書屋珍藏, 香港
鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2006年9月5日
LJZ珍藏, 美國

展覽:
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」, 1980年秋
香港, 香港藝術館, 「中國玉雕」, 1983年10月21日-12月24日

出版:
屈志仁, 《 Chinese Jades from Han to Ch'ing 》, 紐約, 1980年, 頁113, 編號 96
葉義, 《 中國玉雕 》, 香港, 1983年, 頁 182-83, 編號 167
姜濤及劉雲輝, 《 熙墀藏玉 》, 北京, 2006年, 頁174
A. Carter, 《 The LJZ Collection of Chinese Jades 》, 倫敦, 2022年, 頁 58-59, 編號 24



(another view)

824

AN EXCEPTIONAL YELLOW JADE FIGURE OF
A RECUMBENT HOUND
SOUTHERN SONG-EARLY MING DYNASTY, 12TH-15TH CENTURY

The hound is shown with the head resting on the front paws, wearing a collar suspending a bell, the long tail coiled on the left haunch, and the ribs and knobby spine clearly delineated. The stone is of an even yellow tone with a few patches of russet on the haunches and underside.

3¼ in. (8.3 cm.) long

\$250,000-350,000

PROVENANCE:

The Rt. Hon. Lord Cunliffe (1899-1963) Collection, Suffolk, England.
Joan Barrow Collection, Malvem, England.
Hugh Moss, Hong Kong.
Mary and George Bloch Collection, Hong Kong.
Scholarly Works of Art from the Mary and George Bloch Collection; Sotheby's Hong Kong, 23 October 2005, lot 20.
The LJZ Collection, United States.

EXHIBITED:

London, Bluett & Sons Ltd., *Early Chinese Art from the Cunliffe Collection*, 27 September-19 October 1973.
London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
London, Bluett & Sons Ltd., *Dr Newton's Zoo*, 13-24 July 1981.

LITERATURE:

Bluett & Sons Ltd., *Early Chinese Art from the Cunliffe Collection*, London, 1973, pl. XXXIV, no. 106.
J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 251.
Bluett & Sons Ltd., *Dr Newton's Zoo*, London, 1981, p. 19, no. 22.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 34-35, no. 12.

Small jade figures of recumbent hounds of this type are variously shown with their heads resting on or just above their outstretched forelegs, raised alertly or turned to the side. The bodies of these figures are slender, the knobby backbones well defined and the long tails usually coiled on one haunch. They have variously been dated anywhere from the Tang to the Ming dynasty, the earlier dating originally based on the inclusion of pottery figures of hounds in Tang-dynasty tombs. Such a relationship was made by Desmond Gure in his discussion of a yellow jade hound in his collection illustrated by Gure in "Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study", *B.M.F.E.A.*, no. 36, Stockholm, 1964, pl. 25, figs. 1 and 2, where the yellow jade figure, fig. 1, is shown with a Sui-dynasty pottery figure of a hound, fig. 2. Each has a raised head pointing forward above the out-stretched forelegs, and has similar long ears. Unlike the pottery hound the jade hound wears a collar suspending a bell, a feature seen on the present figure. This same figure was included in the exhibition, *Chinese Jade Animals*, Hong Kong Museum of Art, 1996, no. 75, where it was dated Tang-Song dynasty. Three other related figures were included in that exhibition, no. 68, dated Tang and carved in a position similar to the present figure, and nos. 98 and 99, dated Song, each with its head turned to the side. For another figure shown in a similar position see the hound illustrated by Jessica Rawson, *Chinese Jade throughout the ages*, Victoria and Albert Museum, *T.O.C.S.*, vol. 40, 1973-75, no. 245, where it is dated Tang or early Song.

Two other comparable jade figures of hounds are illustrated by James C. Y. Watt, *Chinese Jades from the Han to Ch'ing*, The Asia Society, 1980, one of greyish-black color from the Guan-fu Collection, dated Tang, no. 37, and a white jade example, dated Song, from the Robert H. Ellsworth Collection, no. 38.

南宋/明初 十二至十五世紀
黃玉臥犬

來源:

Cunliffe勳爵 (1899–1963) 珍藏, 英國沙福郡
Joan Barrow珍藏, 英國莫爾文
莫士搗, 香港
瑪麗與莊智博伉儷珍藏, 香港
Scholarly Works of Art from the Mary and George Bloch Collection; 香港蘇富比, 2005年10月23日, 拍品編號20
LJZ珍藏, 美國

展覽:

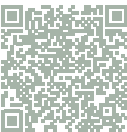
倫敦, Bluett & Sons Ltd., 「Early Chinese Art from the Cunliffe Collection」, 1973年9月27–10月19 日
倫敦, 維多利亞和艾伯特博物館, 「Chinese Jade throughout the Ages」, 1975年5月1日–6月22日
倫敦, Bluett & Sons Ltd., 「Dr Newton's Zoo」, 1981年7月13–24日

出版:

Bluett & Sons Ltd., 《Early Chinese Art from the Cunliffe Collection》, 倫敦, 1973年, 圖版34, 編號 106
J. Ayers及J. Rawson, 〈Chinese Jade throughout the Ages〉, 《Transactions of the Oriental Ceramic Society》, 倫敦, 卷40, 1975年, 編號 251
Bluett & Sons Ltd, 《Dr Newton's Zoo》, 倫敦, 1981年, 頁19, 編號22
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁34–35, 編號12



(additional views)



825

A SUPERB WHITE JADE CARVING OF TWO MONKEYS
18TH CENTURY

The carving depicts a seated monkey holding a peach, with its young clambering on its back and holding a bat. The white stone is of even tone.

2½ in. (6.4 cm.) high

\$60,000-80,000

PROVENANCE:
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 5 January 2007.
The LJZ Collection, United States.

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Animals*, 19 April-14 July 1996.

LITERATURE:
Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, pp. 180-81, no. 172.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 195.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 86-87, no. 37.

This carving of a monkey holding a large peach while its baby clings to its back represents the rebus *shoutao*, which Terese Tse Bartholomew interprets as “Sacred monkey offers longevity (*linghou xianshou*), in *Hidden Meanings in Chinese Art*, Asian Art Museum, San Francisco, 2006, p. 198, no. 7.40.1, where a green jade carving of this subject is illustrated. See, also, the white jade carving, dated 17th century, in the Victoria and Albert Museum, illustrated by Jessica Rawson, “*Chinese Jade throughout the ages*”, Victoria and Albert Museum, *T.O.C.S.*, vol. 40, 1973-75, p. 123, no. 402.

清十八世紀 白玉雙猴

來源:
鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2007年1月5日
LJZ珍藏, 美國

展覽:
香港, 香港藝術館, 「中國肖生玉雕」, 1996年
4月19日-7月14日

出版:
香港藝術館, 《中國肖生玉雕》, 香港, 1996年,
頁 180-81, 編號 172
姜濤及劉雲輝, 《熙墀藏玉》, 北京, 2006年,
頁195
A. Carter, 《The LJZ Collection of
Chinese Jades》, 倫敦, 2022年, 頁86-87,
編號 37



(additional views)



826

A RARE AND FINELY CARVED PALE GREENISH-WHITE
AND RUSSET JADE 'BIRD AND PEACH' GROUP

QIANLONG PERIOD (1736-1795)

The group is formed as a recumbent bird grasping a leafy sprig bearing two peaches in its beak, with the feathers neatly fanned and finely incised. A four-character Qianlong seal mark is inscribed on the underside. The stone is primarily of a pale greenish-white tone with areas of russet.

3¾ in. (9.6 cm.) long

\$100,000-150,000

PROVENANCE:

Anthony Carter, London, 20 September 2005.
The LJZ Collection, United States.

EXHIBITED:

San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 122, no. 85.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 92-93, no. 40.

It is very rare to find a jade animal or bird carving bearing a Qianlong mark. This carving may have been intended as a gift, as the motif of two peaches represents the wish, “may you live long” (*changshou*). This motif can also be seen in two earlier jade carvings. One is illustrated in *Dr. Newton’s Zoo: A Study of post-Archaic Small Jade Carvings*, Bluett & Sons Ltd., London, 1981, pp. 18-19, no. 21 and Pl. IV, where it is dated Tang dynasty; the other described as a phoenix and dated Song, is illustrated by James C. Watt, *Chinese Jades from Han to Ch’ing*, The Asia Society, 1980, p. 96, no. 80. A white and russet jade carving of two birds facing each other (11.5 cm.), which exhibits carving very similar to the present figure, in the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jadeware (III)*, Hong Kong, 1995, p. 102, pl. 82.



(additional views)

清乾隆 青白玉瑞鳥啣桃擺件

來源:

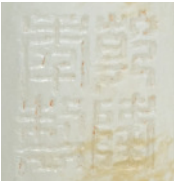
Anthony Carter, 倫敦, 2005年9月20日
LJZ珍藏, 美國

展覽:

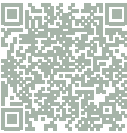
美國聖安東尼奧, 聖安東尼奧美術館, 「5000 Years of Chinese Jade」, 2011年10月1日–2012年2月19日

出版:

J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁122, 編號85
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁92–93, 編號40



(mark)





(additional views)

827

A WELL-CARVED PALE GREENISH-WHITE AND SPINACH-GREEN JADE INCENSE HOLDER AND COVER
18TH CENTURY

The incense holder of rectangular section is well-carved with a continuous scene of scholars at various pursuits in a rocky landscape amidst pavilions and trees, including pine, plantain and paulownia, all between key-fret borders. The stone is of pale greenish-white color. The incense holder is set with a spinach-green jade cover carved with a coiled dragon and a short base incised with a key-fret border.

10¼ in. (26 cm.) high

\$100,000-150,000

PROVENANCE:

Sotheby's New York, 22 March 2001, lot 57.
Anthony Carter, London, 29 November 2004.
The LJZ Collection, United States.

LITERATURE:

A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 96-97, no. 42.

Jade incense holders of this type are more often of cylindrical shape, however, a smaller pair of square section in the Palace Museum, Beijing, is illustrated in *Zhongguo qiqi quanji*, vol. 6, Shijiazhuang, 1993, pl. 84, where it is mentioned that they were made for palace use in the early Qianlong period. Another example of square section, of slightly smaller size (H. 22 cm.), also dated Qianlong, in the Musée national du château de Fontainebleau, is illustrated in the exhibition catalogue, *Jade: Des Empereurs à l'Art Déco*, 2016, p. 229, no. 181.

清十八世紀 青白玉鏤雕高士圖香筒配碧玉蓋座

來源:

紐約蘇富比, 2001年3月22日, 拍品編號 57
Anthony Carter, 倫敦, 2004年11月29日
LJZ珍藏, 美國

出版:

A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 96-97, 編號 42



~828

A LARGE PALE GREENISH-WHITE JADE
'DAOIST IMMORTALS' BOULDER
18TH CENTURY

The boulder is well-carved with three robed figures, likely the three Daoist immortals Shoulao, Fuxing and Luxing, amidst a rocky landscape with pine trees and prunus. The center of the boulder features two pavilions and a flaming vessel on top of a terrace. The reverse is carved with pine trees and vines amidst rocky outcroppings. The softly polished stone is of pale greenish-white tone and has some opaque white mottling and russet coloring.

10 in. (25.4 cm.) wide, 9 in. (22.9 cm.) high, hardwood stand

\$100,000-150,000

PROVENANCE:
Sotheby's New York, 17 September 1998, lot 21.
The LJZ Collection, United States.

EXHIBITED:
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 108, no. 72.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 101-3, no. 44.

In China, mountains were considered the dwellings of immortals, and the reverence in which they were held can be seen in the use of mountain-form rocks as an object of contemplation on a scholar's table, as well as in their depiction in jade and other materials such as various hardstones, bronze and porcelain in mountain-form brush rests. The examples in jade were made in various sizes, and depicted an imagined mountainous setting usually representing a retreat for scholars, their figures seen amidst the rocky landscape where gnarled trees grow, and where pavilions and temples await them. As with the present jade mountain, a mountain of comparable size in the Qing Court Collection illustrated in *The Complete Collection of Treasures in the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1995, p. 86, pl. 73, depicts scholars and pavilions carved in high relief on the side of the mountain, all below a censer placed on the upper-most ledge. Although jade mountains may have depicted many of the same elements, they are completely individualistic, exhibiting the artistry and imagination of the carver.



(reverse)



清十八世紀 青白玉福祿壽三星山子

來源:
紐約蘇富比, 1998年9月17日, 拍品編號 21
LJZ珍藏, 美國

展覽:
美國聖安東尼奧, 聖安東尼奧美術館, 「5000 Years of Chinese Jade」, 2011年10月1日-2012年2月19日

出版:
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁108, 編號 72
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 101-3, 編號 44



829

A VERY RARE PALE GREENISH-WHITE JADE FIGURE OF
A SEATED SCHOLAR

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The figure is finely carved with a serene expression and a wispy beard, and is shown seated and leaning against a stack of books. The softly polished, pale greenish-white stone has some opaque mottling and striations.

3 in. (7.6 cm.) wide

\$60,000-80,000

PROVENANCE:

Dr. Ip Yee (1921-1984) Collection, Hong Kong.
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 29 November 2004.
The LJZ Collection, United States.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Chinese Jade Carving*, 21 October-24 December 1983.

LITERATURE:

Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp. 192-93, no. 176.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 187.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 94-95, no. 41.

明末/清初 十七世紀
青白玉高仕擺件

來源:

葉義 (1921-1984) 醫生珍藏, 香港
鍾華培熙堉珍藏, 香港
Anthony Carter, 倫敦, 2004年11月29日
LJZ珍藏, 美國

展覽:

香港, 香港藝術館, 「中國玉雕」, 1983年10月
21日-12月24日

出版:

葉義, 《中國玉雕》, 香港, 1983年, 頁 192-
93, 編號 176
姜濤及劉雲輝, 《熙堉藏玉》, 北京, 2006年,
頁187
A. Carter, 《The LJZ Collection of
Chinese Jades》, 倫敦, 2022年, 頁 94-95,
編號 41



(additional views)



830

A FINELY CARVED WHITE JADE FIGURE OF A BOY
WITH A DRUM
18TH CENTURY

The figure is shown seated next to a drum detailed with bosses and holding a *ruyi* scepter, and wearing voluminous robes that falls in ripples to the underside. The even white stone is accented with sparse russet highlights.

2½ in. (6.4 cm.) wide

\$80,000-120,000

PROVENANCE:

Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 5 January 2007.
The LJZ Collection, United States.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Chinese Jade Carving*, 21 October-24 December 1983.

LITERATURE:

Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp. 192-93, no. 175.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 189.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 88-89, no. 38.

The drum symbolizes strength and the motif of boys playing drums, which was popular throughout the Ming and Qing dynasties, represents the wish for many sons. In jade carvings, it is common to see the theme depicted as one boy and one drum, as in the present figure, or as two boys beating on the same drum.



(additional views)

清十八世紀 白玉擊鼓童子把件

來源:

鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2007年1月5日
LJZ珍藏, 美國

展覽:

香港, 香港藝術館, 「中國玉雕」, 1983年10月
21日-12月24日

出版:

葉義, 《中國玉雕》, 香港, 1983年, 頁 192-
93, 編號 175
姜濤及劉雲輝, 《熙墀藏玉》, 北京, 2006年,
頁189
A. Carter, 《The LJZ Collection of
Chinese Jades》, 倫敦, 2022年, 頁88-89,
編號 38



831

A WHITE JADE 'EAGLE AND BEAR' GROUP
SONG-MING DYNASTY (AD 960-1644)

The group is carved as an eagle perched on top of the bear's back and pecking at its snout, with the mouth open and teeth bared. The stone is of a white tone with some areas of opaque mottling and fine russet veining.

1¾ in. (4.4 cm.) long, cloth box

\$30,000-50,000

PROVENANCE:
Malcolm Barnett, The Kirknorton Collection, Hong Kong.
Anthony Carter, London, 26 September 1995.
The LJZ Collection, United States.

EXHIBITED:
London, Carter Fine Art Ltd., *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, 1995.

LITERATURE:
B. Morgan and Li Boqian, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no. 21.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 24-25, no. 7.

Compare the similar small white jade carving excavated from a tomb in Guiyang, Guizhou province, Guizhou Provincial Museum, illustrated by Gu Fang (ed.), *The Complete Collection of Jades Unearthed in China*, vol. 12, Beijing, 2005, where it is dated Qing dynasty and described as an eagle hunting a rabbit. However, the animal being attacked appears to be quite similar to the bear represented in the present carving.



宋/明 白玉雕英雄把件

來源:
Malcolm Barnett, Kirknorton珍藏, 香港
Anthony Carter, 倫敦, 1995年9月26日
LJZ珍藏, 美國

展覽:
倫敦, Carter Fine Art Ltd., 「Naturalism & Archaism: Chinese Jades from the Kirknorton Collection」, 1995年

出版:
B. Morgan及李伯謙, 《Naturalism & Archaism: Chinese Jades from the Kirknorton Collection》, 倫敦, 1995年, 編號 21
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 24-25, 編號 7



(another view)

832

A WHITE AND RUSSET JADE FIGURE OF A THREE-LEGGED
TOAD WITH POMEGRANATES
18TH CENTURY

The three-legged toad is well-carved with a knobby backbone and webbed feet, and is shown with the head resting on a gnarled leafy branch bearing two pomegranates. The stone is of a creamy white tone with patches of russet cleverly utilized to highlight the fruits.

1¾ in. (4.5 cm.) wide

\$30,000-50,000

PROVENANCE:
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 5 January 2007.
The LJZ Collection, United States.

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Carving*, 21 October-24 December 1983.
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Animals*, 19 April-14 July 1996.

LITERATURE:
Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, pp. 296-97, no. 284.
Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, p. 186, no. 178.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 196.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 84-85, no. 36.

The subject of this unusual carving, a three-legged toad with two pomegranates represents the rebus *dingcai liangwang* (abundance of children and wealth). The use of the natural russet skin of the white stone was cleverly used to highlight the pomegranates.



清十八世紀 白玉丁財兩旺把件

來源:
鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2007年1月5日
LJZ珍藏, 美國

展覽:
香港, 香港藝術館, 「中國玉雕」, 1983年10月21日-12月24日
香港, 香港藝術館, 「中國肖生玉雕」, 1996年4月19日-7月14日

出版:
葉義, 《中國玉雕》, 香港, 1983年, 頁 296-97, 編號 284
香港藝術館, 《中國肖生玉雕》, 香港, 1996年, 頁186, 編號 178
姜濤及劉雲輝, 《熙墀藏玉》, 北京, 2006年, 頁196
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 84-85, 編號 36



(another view)

833

A VERY FINE WHITE JADE FIGURE OF A RECUMBENT HORSE
18TH CENTURY

The horse is shown with head turned backwards and nestled between the tucked legs.
The ridged backbone follows the elegant curve of the body. The softly polished stone is of even white tone.

3⅞ in. (8 cm.) long, cloth box

\$200,000-300,000

PROVENANCE:

Malcolm Barnett, The Kirknorton Collection, Hong Kong.
Anthony Carter, London, 12 July 2000.
The LJZ Collection, United States.

EXHIBITED:

London, Carter Fine Art Ltd., *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, 1995.

LITERATURE:

B. Morgan and Li Boqian, *Naturalism & Archaism: Chinese Jades from the Kirknorton Collection*, London, 1995, no. 31.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 98-99, no. 43.

Horses were depicted in jade as early as the Tang dynasty (AD 618-907) and continued to be a favored subject into the Qing period. As a symbol of speed and strength they are depicted as metaphors for the fine qualities expected in good officials, and embody the wish for immediate success. During the 18th century the finest carvings of horses, as well as other animals and birds, were executed in white jade of the highest quality. This can be seen in a carving of two horses shown seated beside and looking at each other in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1995, p. 109, pl. 89. As with the present figure, the two horses are finely and realistically carved. Another white jade example of smaller size (4 cm.) that depicts a horse curled up on its side as it bites one of its hind legs is illustrated in *Chinese Jade Animals*, Hong Kong Museum of Art, 1996, pp. 182-83, no. 175. The present figure stands out for its exquisite and sensitive carving as well the purity of its white color and fine polish.



(additional views)

清十八世紀 白玉臥馬

來源:

Malcolm Barnett, Kirknorton珍藏, 香港
Anthony Carter, 倫敦, 2000年7月12日
LJZ珍藏, 美國

展覽:

倫敦, Carter Fine Art Ltd., 「Naturalism & Archaism: Chinese Jades from the Kirknorton Collection」, 1995年

出版:

B. Morgan及李伯謙, 《Naturalism & Archaism: Chinese Jades from the Kirknorton Collection》, 倫敦, 1995年, 編號31
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁98-99, 編號43





834

A PALE GREENISH-WHITE JADE ARCHAISTIC
'CICADA' INCENSE TOOL VASE
QIANLONG PERIOD (1736-1795)

The vase of quatrefoil section is decorated on the elongated neck and lobed body with bands of stylized cicadas. *Ruyi* heads encircle the top of the mouth and the lower body above the tall foot. The stone is of an even, pale greenish-white tone.

4½ in. (11.4 cm.) high

\$30,000-50,000

PROVENANCE:
T'ing-sung Shu-Wu Collection, Hong Kong.
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 5 September 2006.
The LJZ Collection, United States.

EXHIBITED:
New York, Asia House Gallery, *Chinese Jades from Han to Ch'ing*,
Fall 1980.

LITERATURE:
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980,
p. 170, no. 144.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing,
2006, p. 204-5.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022,
pp. 90-91, no. 39.

Small vases of this shape with archaistic decoration were part of incense garnitures comprised of a covered censer, an incense box and a vase to hold the incense tools, such as chopsticks and a spatula to rake or smooth the bed of ashes in the censer. For two such green jade garnitures of 18th century date that include a vase of this shape see *Jade: Des Empereurs à l'Art Déco*, Guimet Museum, Paris, 2016, p. 155, no. 132, and the garniture sold at Christie's, New York, 14-15 September 2017, lot 1024.

清乾隆 青白玉仿古蟬紋香瓶

來源:
聽松書屋珍藏, 香港
鍾華培熙堉珍藏, 香港
Anthony Carter, 倫敦, 2006年9月5日
LJZ珍藏, 美國

展覽:
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」,
1980年秋季

出版:
屈志仁, 《Chinese Jades from Han to Ch'ing》, 紐約, 1980年, 頁170, 編號 144
姜濤及劉雲輝, 《熙堉藏玉》, 北京, 2006年, 頁204-205
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁90-91, 編號 39

835

A WHITE JADE ARCHAISTIC *ZHADOU*
QIANLONG PERIOD (1736-1795)

The compressed globular body is divided into eight lobes below a flared bracket-lobed mouth, and is raised on a short foot of conforming section. The exterior of the jar is decorated with a lappet border on the neck and archaistic masks on the body. The semi-translucent stone is of an even white tone with scattered patches of russet.

4½ in. (11.3 cm.) wide

\$60,000-80,000

PROVENANCE:
John Sparks Ltd., London.
The T. B. Kitson Collections: Important Chinese Jade, Cloisonné, Amber and Lacquer and Chinese Ceramics; Sotheby's London, 18 October 1960, lot 137.
The LJZ Collection, United States.

EXHIBITED:
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-
19 February 2012.

LITERATURE:
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 110, no. 74.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 80-81, no. 34.

The shape of this *zhadou* is quite unusual. Not only are the sides carved as four bracket-lobed petals, but it is of oval section rather than the more usual circular section of most *zhadou*. The same bracket-lobed sides can be seen on a vase of less compressed *zhadou* form, which is flanked by two handles suspending rings, illustrated in *Zhongguo yuqi quanji*, vol. 6, Qing, Hebei, 1991, p. 102, pl. 154.



清乾隆 白玉仿古獸面紋渣斗

來源:
John Sparks Ltd., 倫敦
The T. B. Kitson Collections: Important Chinese Jade, Cloisonné, Amber and Lacquer and Chinese Ceramics;
倫敦蘇富比, 1960年10月18日, 拍品編號 137
LJZ珍藏, 美國

展覽:
美國聖安東尼奧, 聖安東尼奧美術館, 「5000 Years of Chinese Jade」, 2011年10月1日-2012年2月19日

出版:
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁110, 編號 74
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁80-81, 編號 34

836

AN IMPORTANT GREENISH-GREY AND RUSSET JADE
ARCHAISTIC ZHI-FORM VESSEL

SOUTHERN SONG-EARLY MING DYNASTY, 13TH-15TH CENTURY

The cylindrical cup is raised on three tab feet and is carved on the exterior with two archaistic phoenixes on a ground of small bosses, separated by the *taotie* mask on the loop handle. The greenish-grey stone has russet inclusions throughout.

3¾ in. (9.5 cm.) high

\$180,000-250,000

PROVENANCE:

Wilfrid Fleisher (1897-1976) Collection, Stockholm.
Eskenazi Ltd., London.
Reach Family Collection.
Eskenazi Ltd., London, 2 November 1992.
The LJZ Collection, United States.

EXHIBITED:

Stockholm, The National Museum, *Celadon Jade*, May-June 1963.
London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
London, Eskenazi Ltd., *Chinese Jades from a Private Collection*, 8 June-9 July 1976.
London, Eskenazi Ltd., *Chinese Art from the Reach Family Collection*, 8-22 December 1989.
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

B. Gyllensvard, *Celadon Jade*, Stockholm, 1963, p. 33, no. 113.
D. Gure, "Selected Examples from the Jade Exhibition at Stockholm, 1963," *Bulletin of the Museum of Far Eastern Antiquities*, vol. 36, Stockholm, 1964, pl. 31, no. 4a-4b.
J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 322.
Eskenazi Ltd., *Chinese Jades from a Private Collection*, London, 1976, pp. 28-29, cover and no. 14.
Eskenazi Ltd., *Chinese Art from the Reach Family Collection*, London, 1989, pp. 22-23, no. 5.
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 90, no. 54.
Eskenazi Ltd., *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 237, pl. 160.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 40-41, no. 15.

南宋/明初 十三至十五世紀
灰褐玉仿古鳳紋卮

來源:

Wilfrid Fleisher (1897–1976) 珍藏，
斯德哥爾摩
埃斯卡納齊，倫敦
Reach家族珍藏
埃斯卡納齊，倫敦，1992年11月2日
LJZ珍藏，美國

展覽:

斯德哥爾摩，瑞典國立博物館，「Celadon Jade」，1963年5–6月
倫敦，維多利亞和艾伯特博物館，「Chinese Jade hroughout the Ages」，1975年5月1日–6月22日
倫敦，埃斯卡納齊，「Chinese Jades from a Private Collection」，1976年6月8–7月9日
倫敦，埃斯卡納齊，「Chinese Art from the Reach Family Collection」，1989年12月8–22日
美國聖安東尼奧，聖安東尼奧美術館，「5000 Years of Chinese Jade」，2011年10月1日–2012年2月19日

出版:

B. Gyllensvard, 《Celadon Jade, Stockholm》, 1963, 頁33, 編號 113
D. Gure, 〈Selected Examples from the Jade Exhibition at Stockholm〉, 1963年, 《Bulletin of the Museum of Far Eastern Antiquities》, 第36期, 斯德哥爾摩, 1964年, 圖版 31, 編號 4a–4b
J. Ayers及J. Rawson, 〈Chinese Jade throughout the Ages〉, 《Transactions of the Oriental Ceramic Society》, 倫敦, 卷40, 1975年, 編號322
埃斯卡納齊, 「Chinese Jades from a Private Collection」, 1976年, 頁 28–29, 封面及編號 14
埃斯卡納齊, 「Chinese Art from the Reach Family Collection」, 1989年, 頁 22–23, 編號 5
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁90, 編號 54
埃斯卡納齊, 《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》, 倫敦, 2012年, 頁237, 圖版 160
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 40–41, 編號 15





Fig. 1 Wine vessel (zhi) with dragon and phoenix decoration, Han dynasty (202 BC-220 AD), in Gu Fang (ed.), *The Complete Collection of Jades Unearthed in China*, vol. 10, Beijing, 2005, p. 237. © Science Press, Beijing.
圖一 龍鳳紋玉卮, 漢代, 古方主編, 《中國出土玉器全集》, 卷10, 北京, 2005年, 頁237. © 北京科學出版社

Jade cups of this shape are known as *zhi*, a shape that appears to have been influenced by lacquer prototypes of late Warring States period-late Western Han dynasty (c. 4th-1st century BC) date. See, for example, the *zhi* raised on three mask-surmounted feet, and set with a small loop handle and a cover, dated Western Han (206 BC-AD 9), illustrated by Huei-chung Tsao in *Des Empereurs à L'art Déco*, Paris, 2016, p. 118, no. 96, where an archaistic jade cup of this shape dated Ming dynasty, 16th-17th century is also illustrated, no. 95. A drawing of this type of lacquer cup, with a bronze cover, handle and banded tripod support, dated mid-Warring States period (476-221 BC), excavated from Fuling, Sichuan province, is illustrated by Suning Sun-Bailey, 'Gained in Translation, Chinese Jade: Selected Articles from Orientations 1983-1996, p. 112, fig. 3. Also illustrated, p. 113, fig. 5, is a gilt-bronze *zhi* with cover of late Western Han date (206 BC - AD 23), excavated from Shaoguan, Guangdong province.

For an early jade version of a *zhi* see the Han dynasty example of a jade *zhi*, its shape and decoration similar to that of the present cup, from the tomb of Liu Hong (d. AD 306) at Anxiang, Hunan province illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 75, fig. 70, and by Gu Fang (ed.), *The Complete Collection of Jades Unearthed in China*, vol. 10, Beijing, 2005, p. 237. On both the cup from Hunan and the current cup, the main field of decoration is bordered above and below by a narrow band, the lower band interrupted by a *taotie* mask positioned above each of the three feet. Another jade *zhi*, but with a cover, dated Western Han dynasty (206 BC-AD 9), that is very similar to the present cup and similar in size, is in the Freer Gallery of Art, F1947.10a-c.



837

A SUPERB AND FINELY CARVED ARCHAISTIC WHITE
JADE RHYTON

QIANLONG PERIOD (1736-1795)

The exterior is carved in relief with archaistic motifs including an elaborate winged *taotie* mask below bands of 'C' scrolls, ropetwist and key-fret pattern. The stone with soft polish is of a creamy white tone with a few scattered areas of russet.

6⅝ in. (16.8 cm.) high

\$800,000-1,200,000

PROVENANCE:

June, Lady Horlick (1926-2006) Collection, England.
Eskenazi Ltd., London.
Anthony Carter, London, 14 May 2008.
The LJZ Collection, United States.

EXHIBITED:

New York, Eskenazi Ltd., *Chinese Sculpture and Works of Art*, 17-29 March 2008.
San Antonio, San Antonio Museum of Art, *5000 Years of Chinese Jade*, 1 October 2011-19 February 2012.

LITERATURE:

Eskenazi Ltd., *Chinese Sculpture and Works of Art*, New York, 2008, pp. 56-59, no. 20.
J. Johnson and Chan Lai Pik, *5000 Years of Chinese Jade*, San Antonio, 2011, p. 109, no. 73.
Eskenazi Ltd., *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 235, pl. 151.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 76-79, cover and no. 33.

清乾隆 白玉雕仿古紋角形盃

來源:

June Horlick 女勳爵 (1926–2006), 英國
埃斯卡納齊, 倫敦
Anthony Carter, 倫敦, 2008年5月14日
LJZ珍藏, 美國

展覽:

紐約, 埃斯卡納齊, 「Chinese Sculpture and Works of Art」, 2008年3月17–29日
美國聖安東尼奧, 聖安東尼奧美術館, 「5000 Years of Chinese Jade」, 2011年10月1日–2012年2月19日

出版:

埃斯卡納齊, 《Chinese Sculpture and Works of Art》, 紐約, 2008年, 編號20
J. Johnson及陳麗碧, 《5000 Years of Chinese Jade》, 聖安東尼奧, 2011年, 頁109, 編號 73
埃斯卡納齊, 《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》, 倫敦, 2012年, 頁235, 圖版151
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁76–79, 封面及編號33





(another view)

Archaistic jade rhytons of this type have their antecedents in jade rhytons of Han-dynasty date, such as the example from the Han-dynasty tomb of the King of Nanyue, illustrated by Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 70. fig. 61. That vessel, which was inspired by a Western Asian form, is in the shape of a horn that rises from a twisted, bifurcated tail-form handle at the bottom and is incised around the sides with scroll decoration. By the Song and Ming dynasties and into the Qing dynasty, this shape was modified and the sides were carved with bands of decoration inspired by that found on bronzes and jades of the Eastern Zhou and Han dynasties.

By the Qing dynasty most jade rhytons appear to be of two types, those with and those without a handle, but all with an undulating mouth rim indicating that they were used as pouring vessels. Most are of a shape related to the present example, and all are decorated around the sides with archaistic designs, usually arranged with a wide band of decoration below a narrower band, the two sometimes separated by a narrow rope-twist border and often with a narrow band of keyfret around the rim. The decoration on the present vessel, and the manner in which it is carved in crisp, low relief, is very similar to that of the white jade archaistic rhyton (7 ¾ in.) in the Irving Collection, sold at Christie's, Part I, 20 March 2019, lot 804. However, unlike the present rhyton it has a handle formed by a horned dragon crawling up to the rim on one of the narrow sides. Other jade rhytons dated to the Qing dynasty with handles include the example in the Fitzwilliam Museum, Cambridge illustrated by Jessica Rawson, *Chinese Jade throughout the ages*, Victoria and Albert Museum, 1975, p. 134, pl. 446, dated to the Qianlong period, and the white jade example in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1995, p. 168, pl. 136.

The archaistic jade rhytons of similar shape without a handle are exemplified by the large (24.6 cm.) dark green jade example of mid-Qing date in the Palace Museum, Beijing, illustrated by Yang Boda, ed., *Chinese Jades Throughout the Ages - Connoisseurship of Chinese Jades*, vol. 11, Qing Dynasty, 1996, pl. 38, which also has decoration very similar to that of the present rhyton. See, also, the smaller (5 cm.) white jade example dated to the Qing dynasty, in the Qing Court Collection, illustrated op cit., *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, p. 167, pl. 135.



838

A PALE GREENISH-WHITE JADE CARVING OF A FOREIGNER RIDING A HOBBY HORSE
MING DYNASTY (1368-1644)

The foreigner is shown wearing a cap and a long-sleeved robe, and sitting astride a hobby horse with wheels. The pale greenish-white stone has a satiny polish and patches of russet to the reverse.

2⅝ in. (6.7 cm.) high, cloth box

\$40,000-60,000

PROVENANCE:
Angus Forsyth Collection, Hong Kong.
Anthony Carter, London, 27 August 2002.
The LJZ Collection, United States.

EXHIBITED:
Bath, England, Museum of East Asian Art, *Jades from China*, 11 June 1994.

LITERATURE:
A. Forsyth and B. McElney, *Jades from China*, Bath, 1994, no. 248.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 70-71, no. 30.

The motif of a boy astride a hobby horse is frequently included in popular decorative subjects such as ‘boys at play’ and ‘hundred boys’, which appeared in the Song dynasty and remained popular through the Qing dynasty. These themes became symbolic of progeny and fulfillment of the Confucian ideal in education, and were depicted across a range of media, including ceramics and lacquerware. A boy riding a horse (*mashang*) is a rebus for a wish to have sons soon.

For a painted rendition of this subject, see the Jiajing period (1522-1566) blue and white ‘boys’ jar sold at Christie’s Hong Kong, 27 May 2009, lot 1809, in which the boy on the hobby horse is play-acting as an ‘official’ in a mock procession. Two boys riding hobby horses can also be seen in the 14th-century petal-lobed red lacquer tray in the collection of the Metropolitan Museum of Art (acc. no. 2015.500.1.31).



明 青白玉胡人騎馬把件

來源:
Angus Forsyth 珍藏, 香港
Anthony Carter, 倫敦, 2002年8月27日
LJZ珍藏, 美國

展覽:
英國巴斯, 東亞藝術博物館, 「Jades from China」, 1994年6月11日

出版:
A. Forsyth及B. McElney, 《Jades from China》, 巴斯, 1994年, 編號 248
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 70-71, 編號 30

839

A WHITE JADE 'EAGLE AND DOG' GROUP
SONG-MING DYNASTY (AD 960-1644)

The group is carved as an eagle with outspread wings perched on top of a crouching dog with back-turned head, with the talons of the eagle's left foot sunk into the muzzle of the dog. The even white stone has a few areas of russet.

2⅝ in. (6.1 cm.) long, cloth box

\$50,000-70,000

PROVENANCE:
Professor Cheng Te-k'un (1908-2001), The Mu-Fei Collection, Cambridge, England.
Bluett & Sons, London, 31 December 1990.
The LJZ Collection, United States.

EXHIBITED:
London, Victoria & Albert Museum, *Chinese Jade throughout the Ages*, 1 May-22 June 1975.
New York, Asia House Gallery, *Chinese Jades from Han to Ch'ing*, Fall 1980.
London, Bluett & Sons Ltd., *Chinese Jades from the Mu-Fei Collection*, 1990.

LITERATURE:
J. Ayers and J. Rawson, "Chinese Jade throughout the Ages," *Transactions of the Oriental Ceramic Society*, London, vol. 40, 1975, no. 238.
J. C. Y. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 48, no. 21.
B. Morgan and Wu Hung, *Chinese Jades from the Mu-Fei Collection*, London, 1990, no. 42.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 32-33, no. 11.

The Chinese word for ‘eagle’ (*ying*) and the one for ‘bear’ (*xiong*) together form a rebus for the word ‘hero’ (*yingxiong*). This subject was a popular theme depicted in jade carvings (see lot 831 in the current sale), and would have been an appropriate gift for someone serving in the military. The present carving, which features an eagle attacking a dog, may represent a variation or play on the eagle and bear pairing.



宋/明 白玉雕鷹犬把件

來源:
鄭德坤教授 (1908-2001) 木扉珍藏, 英國劍橋
Bluett & Sons, 倫敦, 1990年12月31日
LJZ珍藏, 美國

展覽:
倫敦, 維多利亞和艾伯特博物館, 「Chinese Jade throughout the Ages」, 1975年5月1日-6月22日
紐約, Asia House Gallery, 「Chinese Jade from Han to Ch'ing」, 1980年秋
倫敦, Bluett & Sons Ltd., 「木扉珍藏玉器」, 1990年

出版:
J. Ayers及J. Rawson, 〈Chinese Jade throughout the Ages〉, 《Transactions of the Oriental Ceramic Society》, 倫敦, 卷40, 1975年, 編號 238
屈志仁, 《Chinese Jades from Han to Ch'ing》, 紐約, 1980年, 頁48, 編號21
B. Morgan及巫鴻, 《木扉珍藏玉器》, 倫敦, 1990年, 編號42
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁32-33, 編號11



(another view)

840

A WELL-CARVED MOTTLED GREEN AND BROWN JADE
'BUFFALO AND BOY' GROUP
MING DYNASTY (1368-1644)

The group is carved as a recumbent water buffalo with a rope threaded through its nose, with a boy playfully climbing onto its back. The boy is shown grasping a flute in one hand, and a straw hat hanging off his neck. The stone is is of a green tone with areas of opaque and brown mottling, particularly to the underside.

3½ in. (8.9 cm.) long

\$80,000-120,000

PROVENANCE:
Chung Wah Pui, The Hei-Chi Collection, Hong Kong.
Anthony Carter, London, 29 November 2004.
The LJZ Collection, United States.

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Chinese Jade Animals*, 19 April-14 July 1996.
Hong Kong, Hong Kong Museum of Art, *Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 30 November 1990-10 February 1991.

LITERATURE:
Min Chiu Society, *Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, p. 454, no. 219.
Hong Kong Museum of Art, *Chinese Jade Animals*, Hong Kong, 1996, pp. 166-67, no. 154.
Jiang Tao and Liu Yunhui, *Jades from the Hei-Chi Collection*, Beijing, 2006, p. 177.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 60-61, no. 25.

The buffalo symbolizes strength and diligence, and is also associated with agriculture and springtime because of its use in pulling ploughs. When paired with a child, the motif represents harmony and peaceful coexistence between man and nature. According to James C. Y. Watt in *Chinese Jades From Han to Ch'ing*, New York, 1980, p. 65, no. 46, the subject of the boy on the buffalo first appeared during the Southern Song dynasty. In addition to being featured in paintings, ceramics, and bronzes, the buffalo and its boy minder can also be found in jade carvings from the Yuan dynasty through to the Qing.

A similar carving dated to the Ming dynasty, is illustrated in the Min Chiu Society exhibition catalogue, *Selected Treasures of Chinese Art*, Hong Kong, 1991, p. 454, no. 219.



(another view)



明 青褐玉童子牧牛把件

來源:
鍾華培熙墀珍藏, 香港
Anthony Carter, 倫敦, 2004年11月29日
LJZ珍藏, 美國

展覽:
香港, 香港藝術館, 「中國肖生玉雕」, 1996年4月19日-7月14日
香港, 香港藝術館, 「歷代文物萃珍—敏求精舍三十周年紀念展」, 香港, 1990年11月30日-1991年2月10日

出版:
敏求精舍, 《歷代文物萃珍—敏求精舍三十周年紀念展》, 香港, 1990年, 頁454, 編號219
香港藝術館, 《中國肖生玉雕》, 香港, 1996, 頁166-67, 編號154
姜濤及劉雲輝, 《熙墀藏玉》, 北京, 2006年, 頁177
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁60-61, 編號25



841

A SUPERB WHITE AND RUSSET JADE 'OX AND *QILIN*' GROUP
EARLY QING DYNASTY, 17TH-EARLY 18TH CENTURY

The group is carved as a recumbent ox with vapor emerging from its mouth and a small *qilin*. The tails of both creatures are finely incised and the hooves of the ox are well-carved. The stone is of an even white tone with areas of russet.

3⅞ in. (9.2 cm.) long

\$200,000-300,000

PROVENANCE:
Anthony Carter, London, 20 June 2007.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 82-83, no. 35.

The present jade is exceptional for its superb carving and use of high quality stone. A white jade carving of a water buffalo reclining beside a small figure of a *qilin* exhaling vapor from its mouth was sold at Christie's Hong Kong, 28 November 2006, lot 1428. *Qilin* are believed to be the bringer of sons.

清初 十七至十八世紀初
白褐玉牛生麒麟擺件

來源:
Anthony Carter, 倫敦, 2007年6月20日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁82-83, 編號 35



(additional views)



842

A MOTTLED PALE GREY JADE FIGURE OF A RECUMBENT IBEX
SONG-MING DYNASTY (AD 960-1644)

The ibex is shown with the head turned sharply to the right, propped up by the right hindleg, with the ridged backbone following the elegant curve of the body. The stone is of greyish-white tone suffused with darker striations.

3⅞ in. (7.9 cm.) long

\$40,000-60,000

PROVENANCE:
Angus Forsyth Collection, Hong Kong.
Anthony Carter, London, 5 January 2007.
The LJZ Collection, United States.

EXHIBITED:
Bath, England, Museum of East Asian Art, *Jades from China*, 11 June 1994.

LITERATURE:
A. Forsyth and B. McElney, *Jades from China*, Bath, 1994, p. 316, no. 228.
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 20-21, no. 5.

Small jade figures of this type have been variously referred to as ibex or rams and have been dated from Tang to Song. A greyish-yellow jade ibex carved in the same position in the collection of Mr. and Mrs. Philip Chu is illustrated by James C. Y. Watt, *Chinese Jades from Han to Ch'ing*, The Asia Society, New York, 1980, p. 52, no. 28, where it is dated Tang (AD 618-907) or earlier. Watt compares the figure to a greyish-green jade 'ram' in the collection of Desmond Gure, dated early Song, illustrated by Gure in "Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study", *B.M.F.E.A.*, No. 36, 1964, pl. 30, fig. 4. Also illustrated, pl. 30, fig. 3, is an equally small bronze figure of an ibex (2⅞ in.) from the collection of Mrs. B. Z. Seligman, dated late Tang/Early Song.



宋/明 灰玉臥羊

來源:
Angus Forsyth 珍藏, 港
Anthony Carter, 倫敦, 2007年1月5日
LJZ珍藏, 美國

展覽:
英國巴斯, 東亞藝術博物館, 「Jades from China」, 1994年6月11日

出版:
A. Forsyth及B. McElney, 《Jades from China》, 巴斯, 1994年, 頁316, 編號 228
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 20-21, 編號 5

843

A WHITE JADE CARVING OF A FOREIGNER
AND BUDDHIST LION
YUAN-MING DYNASTY (1279-1644)

The foreigner is carved with curly hair and bulging eyes, and shown tussling with a Buddhist lion over a brocade ball. The stone is of even white tone.

2⅞ in. (6 cm.) high

\$40,000-60,000

PROVENANCE:
Ashkenazie & Co., San Francisco, 27 August 1990.
The LJZ Collection, United States.

LITERATURE:
A. Carter, *The LJZ Collection of Chinese Jades*, London, 2022, pp. 74-75, no. 32.

A slightly smaller (5.9 cm.) white jade carving depicting a related subject of a foreigner holding a brocade ball and seated next to small lion is illustrated in *Jade Wares Collected by Tianjin Museum*, Beijing, 2012, p. 170, no. 152, where it is dated Jin-Yuan.

元/明 白玉胡人戲獅把件

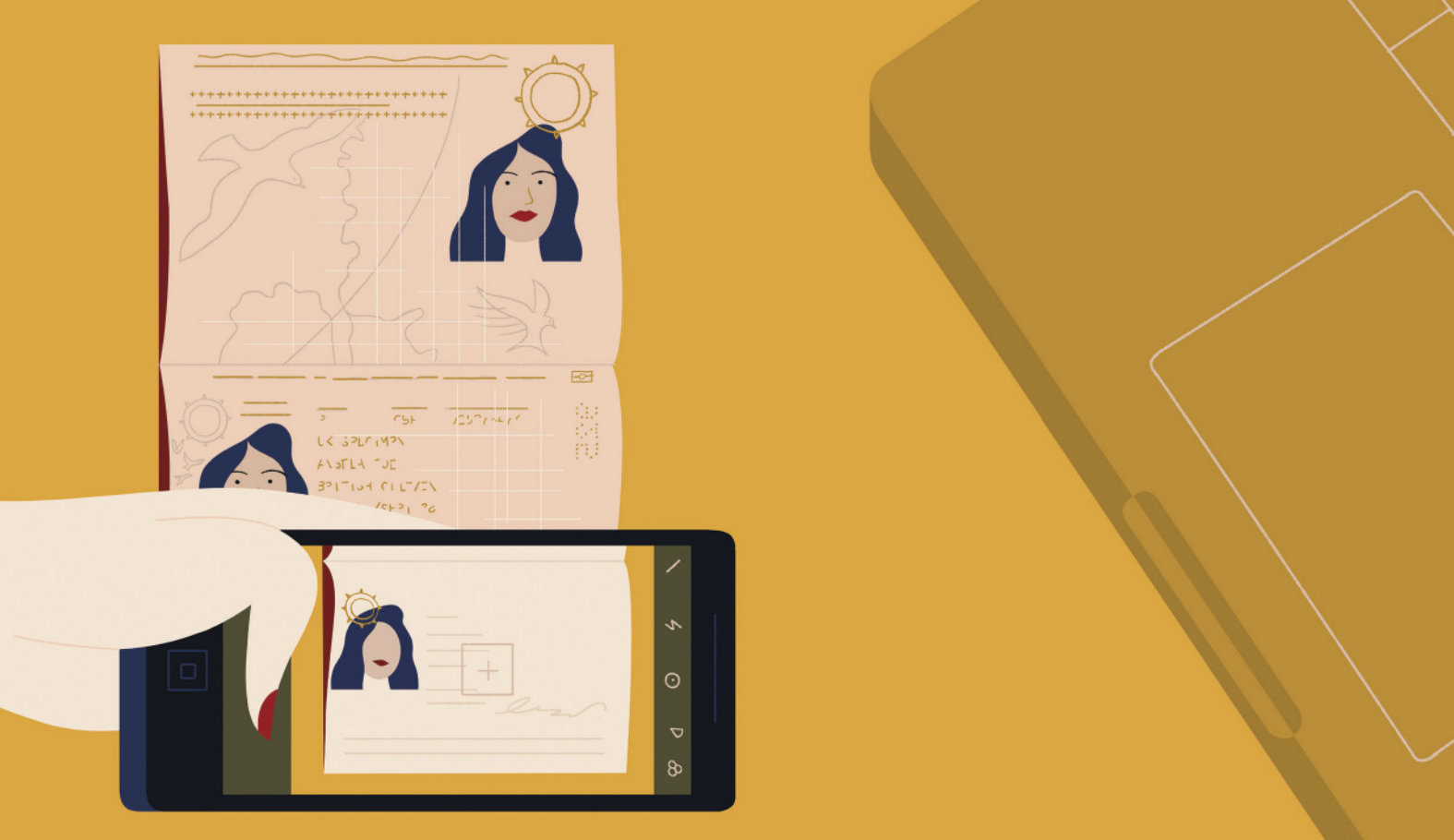
來源:
Ashkenazie & Co., 舊金山, 1990年8月27日
LJZ珍藏, 美國

出版:
A. Carter, 《The LJZ Collection of Chinese Jades》, 倫敦, 2022年, 頁 74-75, 編號 32



(reverse)





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

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- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S



CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

- The **auctioneer** can at his or her sole option:
- (a) refuse any **lot**;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

- The **auctioneer** accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**’s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER’S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller:
- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.
- F PAYMENT**
- 1 HOW TO PAY**
- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer’s premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie’s Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie’s Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD.RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed “Storage and Collection”, unless we have agreed otherwise with you.
- 4 WHAT HAPPENS IF YOU DO NOT PAY**
- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie’s Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie’s Group** company, we can use any amount you do pay, including any deposit or other part-payment

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a licence issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used

in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ **Property in which Christie's has an ownership or financial interest**

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

✎ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✎. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's full buyer's premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of.... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL

18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

○

Christie’s has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

△

Properties in which Christie’s or another **Christie’s Group** companyhas an ownership or financial interest.
See Important Notices and Explanation of Cataloguing Practice.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

⌘

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot’s reserve** or other material information may be bidding on the **lot**.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

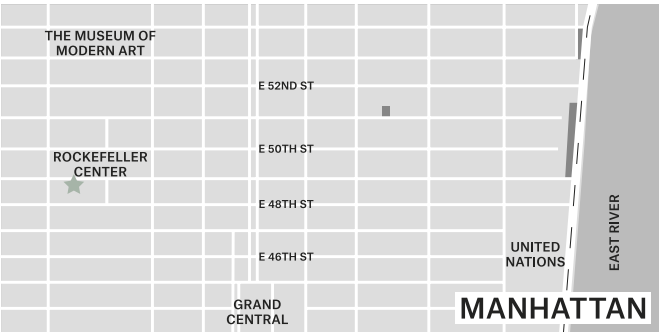
Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



Christie’s Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie’s Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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03/08/23

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